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CONDUCTOR

PROGRAMME

FIFTEENTH WEEK

January 20 : January 21

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CARL POHLIG, Conductor

FIFTEENTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon at 3.00, Saturday Evening at 8.15
January 20 and 21, 1911

Soloist: Kathleen Parlow, Violinist

Programme

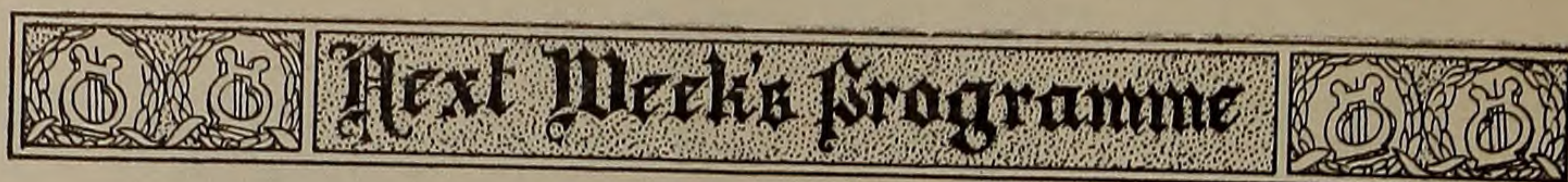
1. Johannes Brahms *Variations on a Haydn Theme, Op. 56 a*
(1833-1897) *Chorale St. Antoni.*
2. Ludwig van Beethoven *Symphony in F Major, No. 6,*
(1770-1827) *"Pastoral," Op. 68*
 - I. "Awakening of Cheerful Feelings on Arriving in the Country."
 - II. "Scene at the Brook."
 - III. "Joyful Gathering of Peasants."
 - "Rain and Thunder Storm."
 - "Shepherds' Song."—"Glad and Grateful Feelings after the Storm."
3. Max Bruch *Concerto No. 2, in D Minor,*
(1838-) *for Violin and Orchestra*

Adagio ma non troppo.
Allegro moderato.
Allegro.
Finale: Allegro molto.

KATHLEEN PARLOW
4. Edouard Lalo *"Rhapsody Norwegian"*
(1823-1892)

There will be a ten minute intermission after the symphony at Evening Concert only

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THE PHILADELPHIA ORCHESTRA

CARL POHLIG, Conductor

SIXTEENTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon at 3.00, Saturday Evening at 8.15

January 27 and 28, 1911

1. Hector Berlioz *"Symphonie Fantastique," Op. 14*
2. Claude Debussy *"La Mer,"—Three Symphonic Sketches*
(First Time)
3. Richard Wagner *Vorspiel, "Parsifal"*

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KATHLEEN PARLOW'S CAREER—ANOTHER PRODUCT OF AUER.

BORN at the very foot of the Canadian Rockies at Calgary, Alberta, Canada, in 1890, Kathleen Parlow, the girl violinist, whose recent appearances have aroused such furore, largely because she appeals, not as a precocity, but as a mature and serious artist, is a distinct surprise to most people, since her tone and technique so invariably suggest the production of a masterful interpreter of the opposite sex, that what is happening before your eyes is the result of her own digital dexterity and natural musical endowments, seem incredible as coming from a mere slip of a girl.

Miss Parlow, however, comes by her love for the violin naturally, since her mother, a native of New Brunswick, Canada, is also a violinist of no mean order, and when Kathleen was a little tot of five, just after the family had moved from Calgary to San Francisco, she indicated very clearly what was her bent. She cared nothing for dolls, but when she saw a fiddle in the window of a store, she was crazy about it until she got it. She tells her own story at the beginnings of things for her as an artist in her own way with a great naïveté, starting with this first fiddle. "It was," says she, "almost as big as I was, but I took it to my arms and fondled it as if it were a doll, and that little fiddle meant more for me than dolls do to most girls, and I then and there started out on my career, beginning to study at once with my cousin, a Mr. Conrad, and at the age of 7 I was giving as many as three concerts a year. It was at one of these concerts that I played Bach's chaconne. Oh! I played everything, even then. I remember those concerts just as well as if they had occurred last week, and I don't think I was very nervous—not so nervous as I am now.

"Then Mrs. Carolan—Mrs. Pullman's daughter, you know—heard me play, and she it was who bought me my first good violin and gave me the money to go to England with. In England I gave many concerts—this was about five years ago, when I was 15—then one day I heard Mischa Elman play, and from that moment I decided that I wanted to take lessons of no one but the man who had taught him, and

Notes of Interest

that seemed impossible. For Auer of the St. Petersburg Conservatoire was the master of Elman, and St. Petersburg was a long way off, and there was no money to pay my expenses once I did get there.

"Lord Strathcona had come to one of my concerts, however. And he had come to my dressing room to see me afterward. He is such a dear old Santa Claus sort of person—one of the nicest men I have ever met. And I wondered if he would lend me the money to go to Russia. So I went to ask him one day. He smiled upon me and said, 'Come to-morrow with your mamma and I think I will.' And I did go with mamma the next day, and on the spot he handed me the check which has meant so much to me in my career.

"We went to Russia and I studied with Auer. I spent nearly three years there altogether, and he has made me what I am to-day."

So much for Miss Parlow's own account of her career. Officially, she made her first appearance as an artist on March 23, 1905, at Beckstein Hall, in London, when she was fifteen years old, and since that time, in between taking lessons from Professor Auer, she has played all over Europe, and has been particularly a favorite with the Scandinavian and English public. In the Fall of 1907 the Queen of Norway, who heard her in Christianna, gave her a diamond brooch as a souvenir, and a wealthy Norwegian and his wife presented her with the \$10,000 Guarnerius, upon which she now plays. Queen Alexandra, Princess Christian and Princess Louise of the English Royal family, have taken a special interest in her successes, and she is filling to-day in their hearts the place formerly held by Norman Neruda (Lady Halle).

Ferruccio Busoni, the Italian pianist, who is the composite of an Italian and a German, in birth and training and style, has just started in on what promises to be one of the most remarkable pianistic tours ever made in America. Busoni's first recital in New York, soon after he landed, which was largely devoted to Liszt, aroused great enthusiasm, and at his first appearance with orchestra in Chicago, last week, he received a great ovation for his interpretation of the Weber "Concertstuck" for pianoforte and orchestra, and Liszt's "Todtentanz." Busoni is heard here on February 3-4, when he plays Liszt's E Flat concerto.

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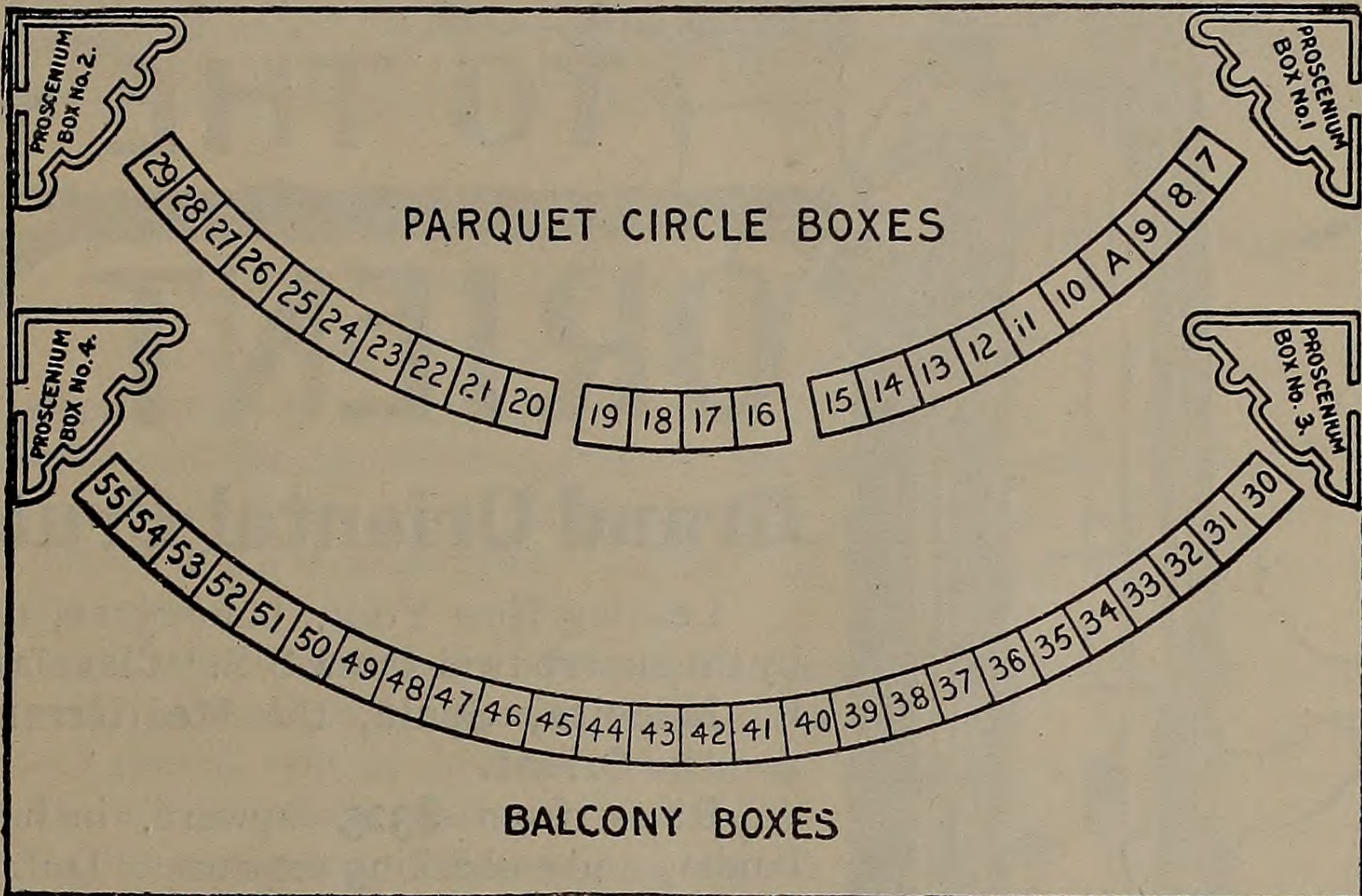
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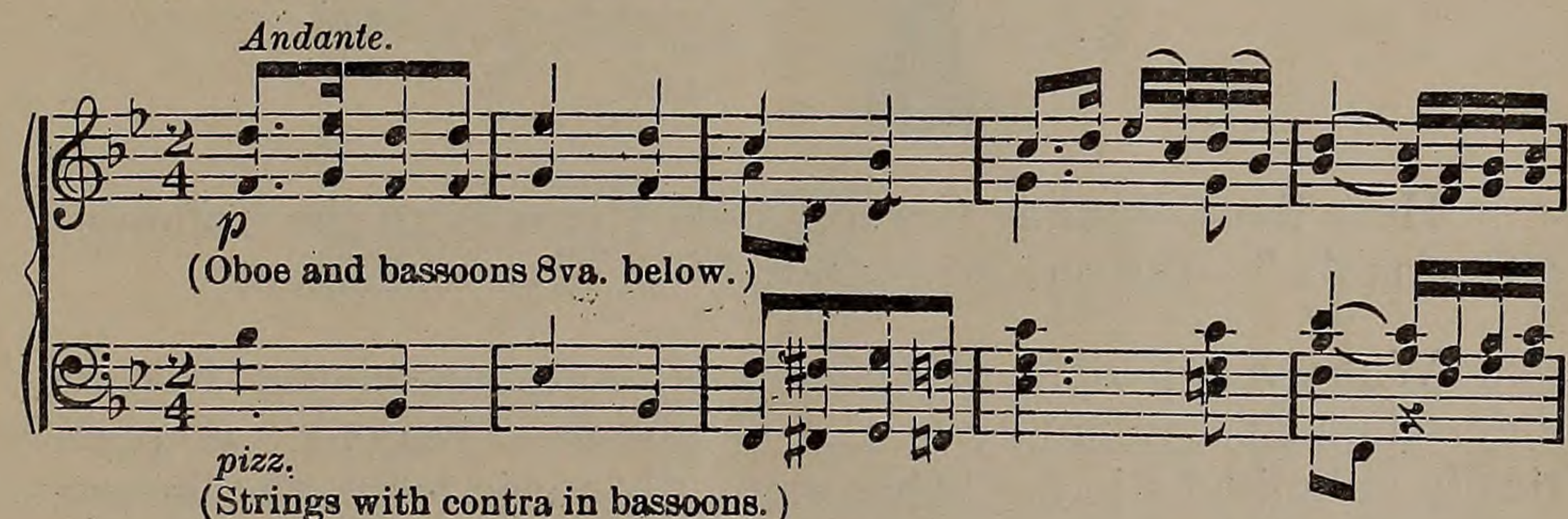
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Programme Notes by Philip H. Goepff

Variations for Orchestra, on a Theme by Joseph Haydn, Op. 56a Johannes Brahms (German, 1833-1897)

The theme is printed in the score as "Chorale St. Antoni" for what reason is not known. Brahms found it in a divertimento for wind instruments still unpublished, and quotes it exactly. The variations were composed by Brahms in two independent settings, for orchestra and for pianoforte. Neither can be called a transcription of the other.*

Brahms showed his fondness and genius for variations in many works, notably in his versions of a Haendel theme. He wrote much in a similar vein on themes of Paganini, of Schumann and of his own. There is a certain analogy if not similarity between the Haendel and Haydn variations of Brahms, at least in this sense: In both works Brahms uses a theme of heavy lines, frugal harmonies, and simple rhythms. In both he draws from his magic box a dazzling series of dances, marches, songs—quiet and warlike—touching all the moods of gaiety and pathos. And in both, this brilliant array all hangs from the single peg of ancient tune.



The first variation is an example of masterly counterpoint. It shows the complexity of Brahms' rhythmic conceptions—with three different rhythms all at the same time. No less do we feel the ease with which the treble and bass exchange melodies,—really one of the highest tests of musicianship.

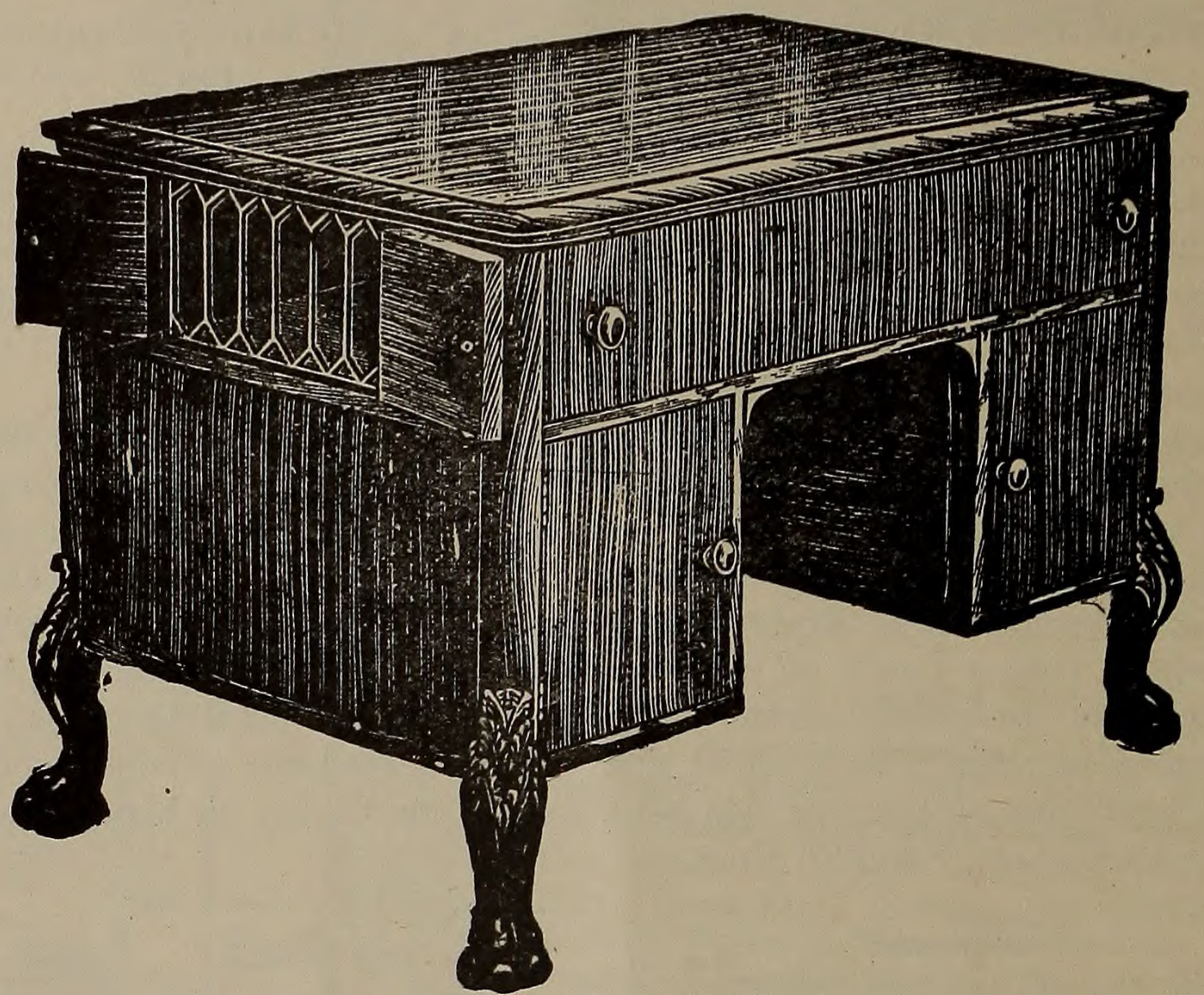
There is suggested in the music a brilliant problem of pure mathematics. We are reminded of the definition of the old monk of the 13th century: "The musician is the unconscious mathematician."

The second variation is in startling periods of erratic exclamations with intervening answers in sequence of the main phrase.

*See new edition of Grove's Dictionary, Brahms.

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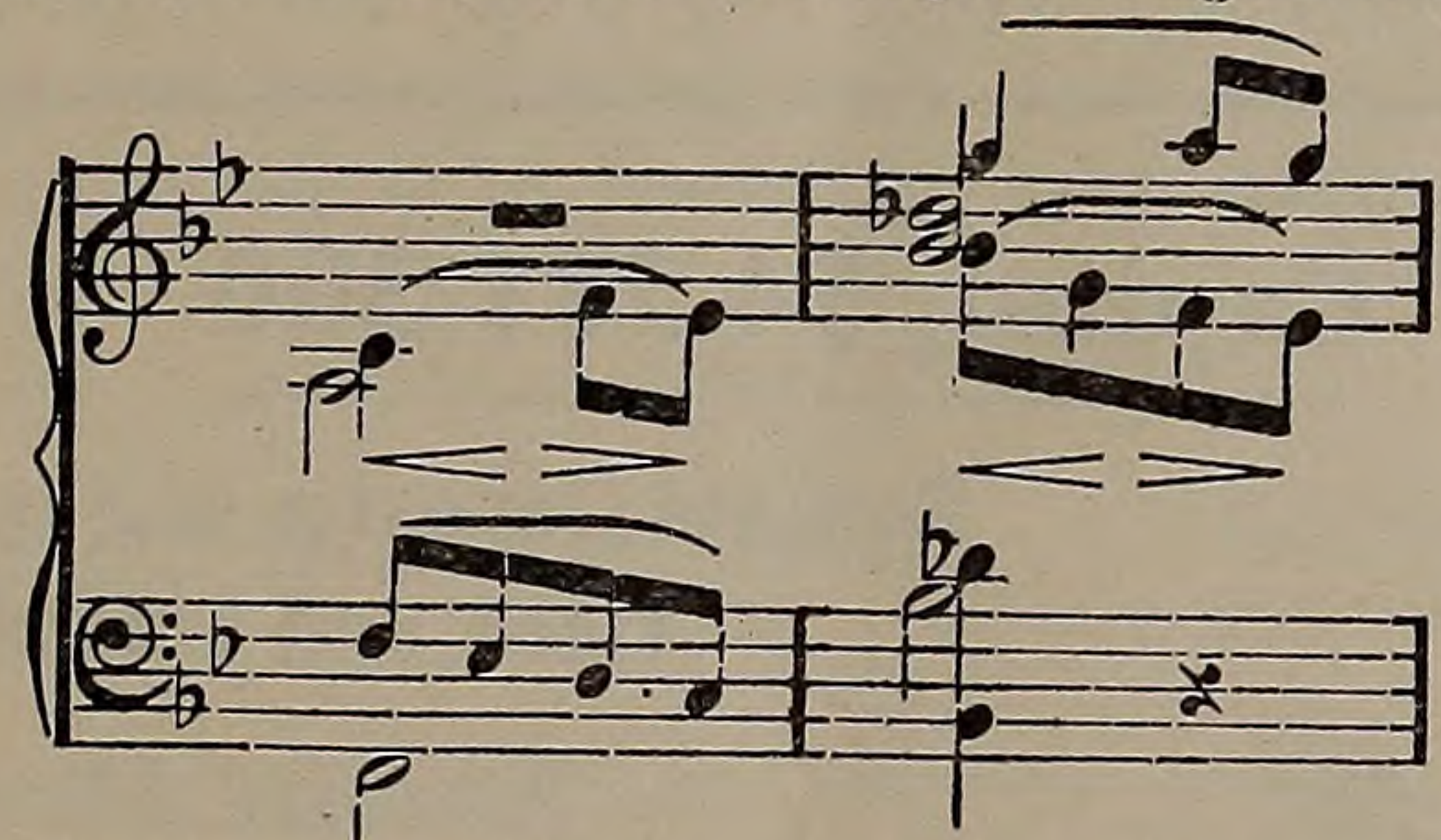
Programme Notes

The third is a smooth duet of dulcet strains, in even tenor, ever faithful to the harmonic outline of the chorale. Soon the flutes adorn the tune with a tracery on high. Throughout, the theme is evident only in the harmony alone, like an unseen presence.

There is a remarkable phenomenon in this renaissance of ancient art and song in a modern master. It is as if the subtleties and pedantries of the ancient artisans had found at last a justifying reason in a new poetic content which was, after all, drawn from their own folk-song and lore, from their own soil and tune. Only, they came too early to be conscious of it. There is a certain strange law by which the songs of a nation, like its architecture, are most cherished when the national life is ebbing, when they are in danger of departing. Probably the artist, as here Brahms, utters a feeling of regret at their threatened leave-taking—a kind of homesickness. Then they take on a character of picturesque, of precious association.

The best of this variation is the added *envoi* or epilogue, sung with responses and echoes, as if reluctant to abandon the refrain.

(Woodwind and horns with a quicker figure in lower strings.)



The fourth, beginning *dolce a semplice* in the minor, grows to a height of passionate utterance. Here, too, the inversions are masterly between the main tune and the running counter melody. The passion is accented by the bold collision of the two strains—a fine lesson in freedom of counterpoint, an example that counterpoint, as well as harmony, may naturally transcend the old rules.

The fifth has new, tricky moods of the old Chorale. In the middle the horn, in softest notes, holds the basic strain or trip, that most closely harks back to the original theme.

The sixth is a sturdy verse of ancient flavor. The Chorale, in *staccato* strings, has an almost martial setting of blaring horns and low bassoons, echoed by higher trumpets and woodwind. The middle phrase summons the whole band to a strident, warlike chorus, with climax of rough clash of harmonies. At the return of the main Chorale all the voices join in the threatening figure of the brass, with grim effect of ancient war-song.

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Programme Notes

In abrupt change of lightest mood, the seventh variation has in a way two tunes and two rhythms—the first lightly tripping in high flute and violas, ever answered from below; the second in quicker step of low wood and violins, right down the line of the scale. The array of instruments changes, but in the main the duality of tune and rhythm continues.

Presto ma non troppo with united strings, the eighth variant is in will-o'-the-wisp feeling—a quick humming strain, like souging of breeze in the night, taken up by various voices all in softest hush, with a bit of counter melody sounding here and there.

The FINALE, *Andante*, begins as if in fugue. But we soon feel instead the constant tread of passacaglia, with *basso continuo* in the Chorale. It is a form that in Brahms seems typically to unite modern craft with ancient poetry. For a long time the bass does continue its obstinate course. In the middle the tune is for a moment lost in the mere thread of the themal harmonies; then for a brief while the air sings on high in the minor. Presently the bass regains his theme and holds it until the end. At times there seems to be almost a fugue within the passacaglia. At others there is, above the chorale of bass, a quicker form of the same tune above. Melodious counter-tunes and richly varied lesser rhythms abound. At the end the tune sings more freely; but the close is in fervent hymnal feeling.

Symphony No. 6, "Pastoral," Op. 68

Ludwig van Beethoven
(German, 1770-1827)

The symphony dates from the year 1808. Without doubt it was mainly conceived during the summer of 1808 in strolls near *Heiligenstadt* and the *Kahlenberg*, in the environs of Vienna. Probably no master-work has had so many changes of titles and descriptive notes. The original name, from the sketches, seems to have been "Sinfonia caratteristica," "Memories of Country Life," and there was a note: "The hearer must find the situations for himself." But in the first performance, at the *Theatre an der Wien*, December 22, 1806, the titles were those that have ever since been used, with the prefatory note, "Rather an expression of feeling than depiction." In these titles and corrections lies suggested the whole truth about programme-music, and at the same time there is clearly shown the uncertainty of the composer as to the graphic power of music. . . .

The Sixth symphony is significant as a clear incursion on the field of programme-music. It seemed to be an irresistible temptation to the masters to try their hand at description in tones. Moreover, pro-

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I

Suite for Piano and Violin . . . Goldmark
Allegro. Andante sostenuto. Allegro ma non troppo
Allegro moderato. Presto

II.

Concerto No. 2 D minor . . . Bruch
Adagio ma non troppo. Allegro moderato. Allegro.
Finale: Allegro molto

III.

Sonata in D major . . . Handel
Adagio. Allegro. Larghetto. Allegro

IV.

a. Aria . . . Max Reger
b. Rigaudon . . . Monsigny-Franko
c. Andantino . . . Martini-Kreisler
d. Schon Rosmarin (Alt-Wiener Tans Weisen), Kreisler

V.

I Palpiti . . . Paganini

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Programme Notes

gramme-music is much older than we are apt to think. The old French composers of the suite for clavichord had all kinds of fanciful subjects. Bach is known to have had the cock crow in a passage of one of his "Passions." Many of Haydn's symphonies have suggestive titles, such as "Farewell," "The Clock," "The Chase," "The Bear," etc.

The difference is striking between Beethoven in the "Pastoral," and Berlioz in the "Fantastic" Symphony. The graphic touches with the latter are orchestral rather than musical. Take away the story and you lose almost the whole. It is quite the opposite with Beethoven.

It is clear that between the writing and the performance Beethoven saw the true meaning and value of his symphony, "rather an expression of feeling." And this aptly fits the Pastoral Symphony, in spite of certain strokes of realism that do not affect the musical design, as a whole. The titles, to be sure, are naïve; but they are hardly more than lightly suggestive. Thus in the first movement, after the simple chanting of rustic phrases, comes a masterful conception of pure tonal beauty. Here the labels vanish from our minds and we are lost in the beauty of a duet of melodies where each in turn is treble and bass. In other words, Beethoven, though beginning with a special title, presently gives us a masterwork of musical art that needs no verbal explanation. . . .

The "Scene at the Brook" is a kind of prototype of a later "Waldweben." The murmuring of woods and water, is stressed in the strings by a duet of solo cellos, apart from the main group. The movement, *Andante molto mosso*, is double, of broad swing of four beats, and of rapid 12/8ths. In the picture the melody is not lost, but grows to a full bloom and to a clear cadence,—at first in violins. The motion of lower strings is finely varied. Trills abound. An after-phrase is almost the best of the tune,—echoed below in the *solo* cellos. There is a certain depictive element in the very continuance of the one tone-color, in the natural outline of the melodies,—a purposed lack of surprise, a very gradual emergence to a new tonal scene, and an entire simplicity of cadence,—though there are not wanting refreshing changes.

A distinction of the "Scene at the Brook" is that it is a perfect blending of a picture and of music, or rather a merging of the first into the second. An approach to it we find in the Forest Symphony of Raff. At times we are in the midst of rustling leaves and caroling birds and plashing waters; but, after all, the scenery is always subordinate to the clear course of the melody and to the whole musical

(Continued on page 471.)

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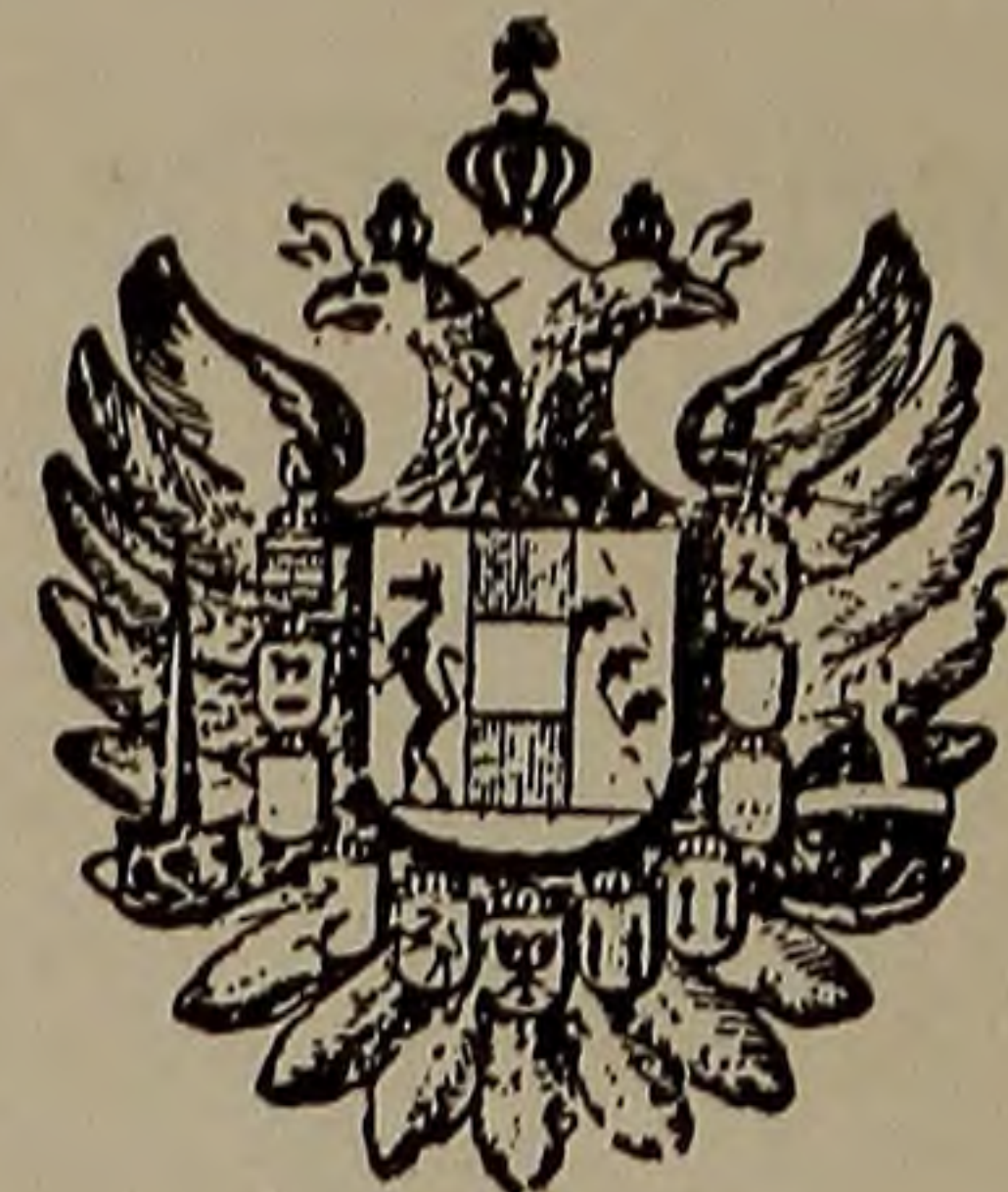


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Programme Notes

design. At times there seems to be a fine line between the actual picture and the impression of it, but the latter, of course, outweighs, except in some touches that are quite extraneous,—the cries of the cuckoo, the quail, and the nightingale. We are reminded of Hanslick's discussion of musical representation in his famous book on "The Beautiful in Music." His view suggests that certain rhythmic sounds of nature, such as the galloping of a horse, are never actually reproduced, but are used merely for a stimulus to a melodic idea; that they correspond to onomatopœia in poetry,—to a semblance of certain objective sounds, that no one dreams of calling actual representation.*

At certain points the composer does not deny himself a fullness of melodic counterpoint. The actual bird-calls come, after all, entirely apart from the whole musical design. Somehow, although they are true reproductions, they do not add to the illusion of the foregoing.

Beethoven has not called the next movement *Scherzo*, though it surely is one. The clear traits of rustic song and dance are comic in themselves. Their effect is mainly in the humorous view.

*Striking examples are the horse in Virgil's *Æneid*, coursing over the field, and Apollo, in Homer's *Iliad*, descending the mountain.

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Sylva, Dalmores, Dufranne, Zeppilli, Huberdeau.

Friday, January 27—LA BOHEME
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Programme Notes

The title is "Jolly Meeting of Peasants." The rustic quality continues throughout in the simplicity of tune, the quaint tonality, the rough unison, the trip of peasant dance. In the middle is a rude jingle in a kind of primitive swing. But even here Beethoven is not content with mere comedy. He combines his rustic themes in a fine play of harmony, and redeems them in a new beauty.

The patter of rain is clear in the next picture, entitled "*Gewittersturm*." There is no exact English word for "*Gewitter*." It is a kind of generic term for a fit of bad weather. The rain is all in the strings,—a tremolo of basses, and a tuneful duet of violins,—a contrapuntal kind of rain that does not at first pour down in a chorus of drops. The trombones enter for the crash of thunder, after a distant rumbling in lowest strings. Even here the reliance on musical means is significant,—in the absence of the cymbals. Imagine Berlioz painting a storm with no more than a pair of kettle-drums in the percussion.

The full tempest is on, with rough stride of descending violins, the winds driving, big things tumbling in heavy fall. The storm recedes and again draws nearer. At the height, heavy bolts descend. Lightning flashes. Now the tempest retreats; low thuds of pelting

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Programme Notes

rain strike more gently; here and there a loud bolt recurs. As the last growls recede, the higher strings and clarinet sound a few notes of hymnal melody. This glides immediately into the "Shepherd's Song," "Glad and Grateful Feelings after the Storm."

The tune here is of the simplest, such as Beethoven often chose in his greatest works. There is a characteristic stroke in the double pedal-point of the low strings in the beginning. The succeeding theme is more developed than the first, though variations of the latter are reared to a climax of fugal play on a rapid variant of the tune. At the end we hear the theme in a pious hymn, as of thanksgiving.

"Rhapsody Norwegian"

Andantino (Allegretto); presto

Edouard Lalo

(Frenchman, 1823-1892)

In music as in literature, the poet of one country will celebrate the folk lore or song of another,—less in a spirit of mutual courtesy than from a certain predilection of one race for another. It may well be that the strange poet is most keen to feel the true folk vein, as was Brahms in his Hungarian dances. When a native minstrel sings the songs of his race, it is often difficult to distinguish the individual from

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Programme Notes

the racial element; it is easy to lay too much stress on the latter. Thus probably most of us find too much of Norwegian in Grieg.

The Norwegian Rhapsody of Lalo is in two parts; in the first the lyric note predominates; in the second the rough dance. Throughout is a constant inconstancy of mood,—a shifting between two elemental humors: the intimate and the savage are ever side by side.

A bucolic idyll, *Andantino*, recurs between rhapsodic phrases of high and low strings. *Allegretto*, a rustic air is blown by clarinets, sustained by horns, with tripping accompaniment of strings, harps, tambourine and other drums, and is charmingly carried on (with inverted line of tune) in gently jocular mood. This leads to a chorus of *fortissimo* unison strings, supported by low wood and brass.

In heavy three-step dance and rough, ancient tone (with lowered leading-note), the second movement, *Presto*, strikes a rude and noisy theme in trumpets. Other barbarous strains sound in unison chorus, with sudden lulls in the midst, in softest song of single group. In the midst is such a tune of solo flute over *pizzicato* trip of strings, all *poca piu lento*. The lulls are, of course, ever followed by overwhelming chorus.

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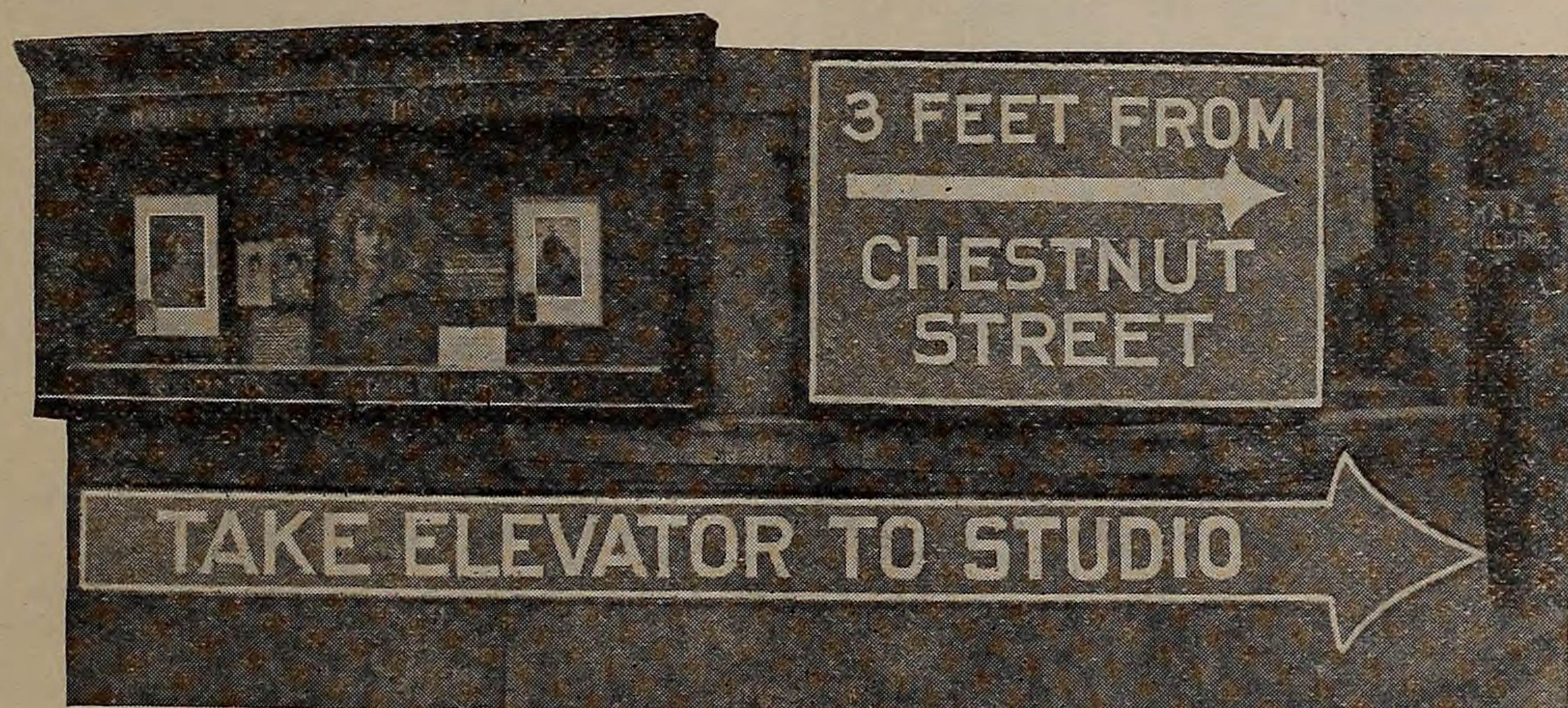
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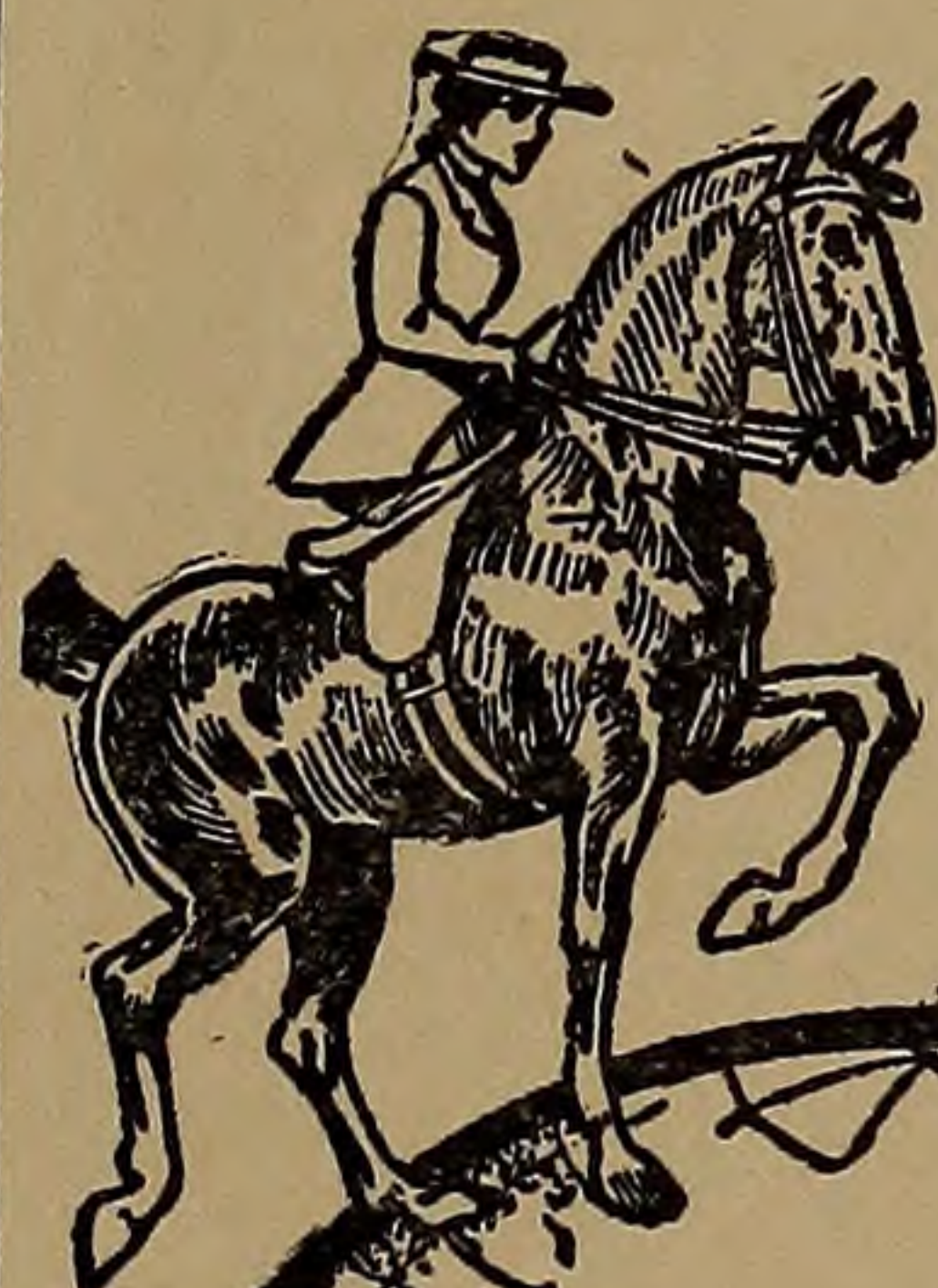
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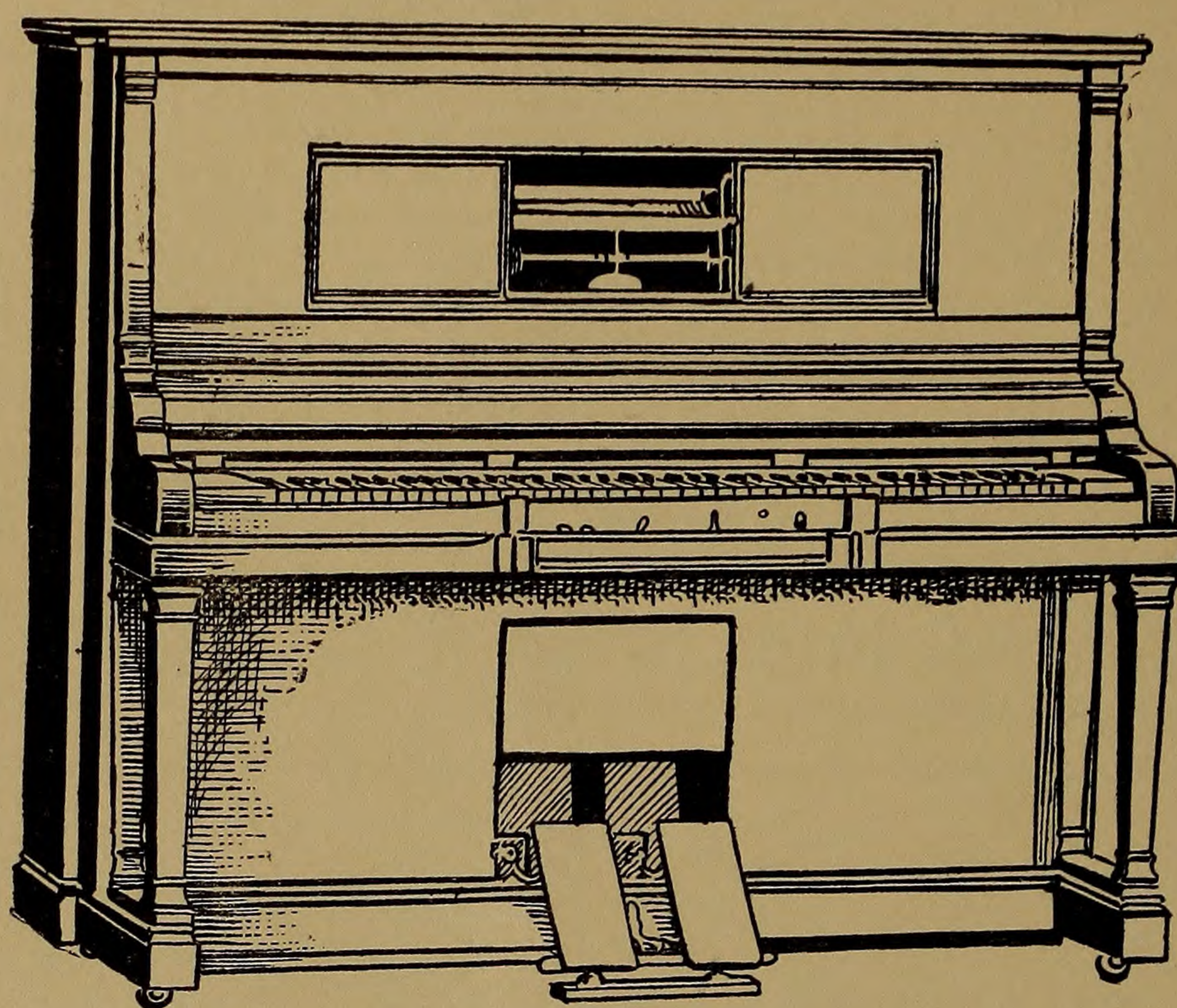
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